world. Moreover, a good deal of attention was paid to ornamentation of other kinds, and there are vessels whose forms show no inconsiderable taste. Most of the examples of Han pottery which we know have been obtained from graves. As we have seen, some of this funerary ware pictures in most interesting and informing fashion the architecture, costumes, and customs of the time. Men, animals, houses, implements, and even fortresses are reproduced in miniature.

In the interval between the Han and the T'ang pottery of Han types persisted, much of it for funerary purposes. New designs entered, some of them possibly of Hellenistic provenance. There appeared, too, a hard ware which is a kind of proto-porcelain. It is within the realm of possibility that true porcelain was developed some time between the Han and the Tang.

It is certain that under the T'ang porcelain was being manufactured, and from fragments discovered in Western Asia we may assume that it was being exported. Moreover, in the T'ang not only were lead glazes in vogue, but marked development was registered in the harder, feldspathic glazes whose firing requires higher temperatures and which had begun to appear in pre-T'ang times. Glazes of more than one color were sometimes applied to an object and paint might be used. Under the T'ang, indeed, much more color was employed in pottery. Improvement was made in the artistic forms of the earthenware. Numerous figures of burned clay, akin to those of preceding centuries, have been recovered from T'ang tombs. Some of them are glazed and many show marked artistic feeling and skill. The grace and lively vigor of statuettes of dancing girls and horses are unforgettable.

The political turmoil of the five decades which

immediately followed the downfall of the T'ang did not prevent improvements in pottery. Chinese literature tells of a remarkably fine ware manufactured for a few years in the present Honan and of a "secret color" made in the present Chekiang.

The Sung period, so noted for its achievements in painting and in other refined forms of culture, is also distinguished for its ceramics. This was, not unnaturally, of varying quality. Some was heavy stoneware, some semi-porcelainlike, and some the most delicate and beautiful porcelain. A number of different types were produced. Several are peculiar to the Sung and some were made